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A SURVEY OF NON-PERFORMANCE ORIENTED MUSIC COURSES  
IN SELECTED HIGH SCHOOLS IN IOWA

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A Field Report  
Presented to  
The Graduate Division  
Drake University

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Master of Music Education

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by  
Alyce Darlyne Hobson  
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## CHAPTER I

### THE PROBLEM AND DEFINITIONS OF TERMS USED

One of the problems facing music educators today especially at high school level is to provide musical experiences for students who have a desire to learn more about music but for some reason are not involved in either a choral or an instrumental group. "Bringing worthwhile music literature to all students enables them to grow from year to year in musical perception and appreciation of music--a primary objective of music education."<sup>1</sup>

The major function of music is to contribute in developing wholesome personalities, social effectiveness, stronger faith in democratic ideals, and an ingenious musical culture.<sup>2</sup> "But the big challenge to all [music] teachers lies in the problem of reaching the eighty percent who are not enrolled in music classes of any kind."<sup>3</sup>

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<sup>1</sup>William Raymond Sur and Charles Francis Schuller, Music Education for Teen-Agers (New York: Harpers and Brothers, 1958), p. 185.

<sup>2</sup>Lilla Belle Pitts, The Music Curriculum in the Changing World (New York: Silver Burdett Company, 1955), p. 65.

<sup>3</sup>Beatrice and Max Krone, Music Participation in the Secondary School (Chicago: Neil A. Kjos Music Company, 1952), p. 12.

## I. THE PROBLEM

Statement of the problem. According to publications of the Music Educators' National Conference there has been a definite increase in various types of non-performance oriented music courses in the high schools of the United States. It was the purpose of this study to survey the Iowa public high schools to determine (1) the number of non-performance oriented music courses offered at high school level and (2) the type, requirements, hours credit, methods of presentation, and percentage of students being reached by the courses.

Importance of the study. More attention is being directed toward the music education of those students who cannot perform but have a great need for musical growth.

At the 1955 Annual meeting of the National Association for Music Therapy in Detroit, a report was given in which it was stated, "The real purpose of music education is to minister to the emotional, technical, and spiritual needs of the student . . ."<sup>1</sup>

In 1965, through the cooperative efforts of the Music Educators' National Convention, the National Educa-

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<sup>1</sup>E. Thayer Gaston, (ed.), Fifth Book of Proceedings of the National Association for Music Therapy (Lawrence, Kansas: National Association for Music Therapy, 1955), p. 74.



tion Association, and the American Association of School Administrators, a joint statement was sent to 19,000 school superintendents throughout the United States in which it was pointed out that American education has long included music as a vital part of the total education program; that there must be provisions for students whose interests are not performance centered; that it is necessary to give attention to the interrelationships between music and other areas of the humanities; and that the growth and survival of American culture depends on concern with things of the mind and spirit. Teachers should resist the trend toward directing all students toward the academic mold. An adequate high school music program provides opportunities for pupils who have no performance skills to acquire a deeper appreciation and knowledge of music than they were able to acquire when they were younger.<sup>1</sup>

It is becoming increasingly important to know if students are growing musically because of the steps which are being taken to create state-wide cultural programs in the communities where these students are living and where they will soon be the leaders. Twenty-eight states have

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<sup>1</sup>N.n., "Music in the School Curriculum," Music Educators Journal, LII (November-December, 1965), 37.

already taken strides in this direction.<sup>1</sup>

According to Mursell, music education must establish an effective link between what a pupil learns in school and his life activities in general.<sup>2</sup> Music in the curriculum should provide a means for mental growth and personal development, and since it is naturally a social art, it should provide ways to spend leisure time.<sup>3</sup>

Forty-three states expect an increase in interest in the humanities during the next five years because more attention is being given to individual students; there is a great deal of national publicity concerning the humanities; and there is a need to bring about a better balance in the curriculum.<sup>4</sup> The average child's contact with music has doubled in the past twenty years.<sup>5</sup>

In the fast-moving world of today, students are forced to do their school work in the shortest possible

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<sup>1</sup>Norman Lloyd, "The Status of Arts in America," Music Educators Journal, LII (November-December, 1965), 48.

<sup>2</sup>James L. Mursell, Human Values in Music Education (New York: Silver Burdett and Company, 1934), p. 173.

<sup>3</sup>Ibid., pp. 254-261.

<sup>4</sup>Harold Taylor, "The Spirit of Humanism," Music Educators Journal, LIII (September, 1966), 107.

<sup>5</sup>Raymond Kendall and Fan Taylor, "Cultural Explosion," Musical America, LXXXII (February, 1962), 8.

time. Simultaneously, their minds require some means of equalizing the "speed pressure" with a stabilizing, calming influence. For many this can come about through music. Of all the liberal arts studies, none feels the pulse of our time as acutely as does music.<sup>1</sup> According to Van de Wall, through the process of association, hearing music may lead to contemplation of the past, present, and future. It may make us oblivious to our surroundings.<sup>2</sup>

Sur and Schuller state that:

Music is vital in the lives of these young people. They need music as a means of communication and of self-expression, and as a means of fostering mental health . . . . The larger percentage of the student body is likely to be made up of those students with purely social and recreational interests in music, . . . those of average ability in music.<sup>3</sup>

The authors also agree that for those students music is an art, a therapy, an escape from boredom, it enriches and humanizes their lives.<sup>4</sup>

Mursell believes that music teachers should try to widen the cultural horizons of young people, lead them to

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<sup>1</sup>Lothar Klein, "Reflections on Music and the Liberal Arts," Music Educators Journal, LIII (December, 1966), 23.

<sup>2</sup>Willem Van de Wall, Music in Hospitals (New York: Russell Sage Foundation, 1946), p. 19.

<sup>3</sup>Sur and Schuller, op. cit., p. 9-10.

<sup>4</sup>Ibid., p. 10.

a growing awareness of the vast range and variety of human experiences,<sup>1</sup> and show them what influence music can have on their future living.<sup>2</sup>

As stated by Gaston, "During the next decade governments will be seen to be stressing the scientific application of music as a potent dynamic for world communication and peace."<sup>3</sup>

Limitations of the study. Only class A and B schools were included in the study. This limits the complete Iowa picture. No effort was made to compare the number of students who are participating in performance groups in the selected high schools with the number who are in non-performance music courses. Also, no information was obtained concerning the background and training of the teachers who are instructing the non-performance courses.

## II. DEFINITIONS OF TERMS USED

Non-performance oriented music courses. A music

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<sup>1</sup>James L. Mursell, Music Education Principles and Programs (New Jersey: Silver Burdett Company, 1956), p. 65.

<sup>2</sup>Ibid., p. 102.

<sup>3</sup>E. Thayer Gaston, "Our Second Decade," Tenth Book of Proceedings of the National Association for Music Therapy (Lawrence, Kansas: National Association for Music Therapy, Incorporated, 1961), p. 179.

course in which a student learns about the history, structure, meaning, and aesthetic qualities of music but is not expected to perform in any way before an audience.

Class A high schools. This refers to high schools with an average daily attendance of four hundred or more students.

Class B high schools. This refers to high schools with an average daily attendance of two to four hundred students.

Basic theory. The study of the structure of music including elements such as temporal (rhythm, tempo and meter), tonal (pitch, interval, scale and tonality), timbre-dynamic (tone quality, color, and volume), textural (intervals, chords, consonance and dissonance), and formal (unity, variety, and structural patterns such as binary and sonata form).<sup>1</sup>

Composition. The organizing of sounds by employing temporal, tonal, timbre-dynamic, textural, and formal elements.

Music literature. When referring to music literature in the body of the report, the writer is referring to representative examples of ancient, medieval, Renaissance,

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<sup>1</sup>Allen Winold, Elements of Musical Understanding (New Jersey: Prentice-Hall, Incorporated, 1966), p. 7-9.

Baroque, classical, romantic, and contemporary music.<sup>1</sup>

Music history. A study of the development of both ancient and modern musical forms, composer's styles, contributions to their eras, and musical instruments.

Listening. "Hearing [music] with a purpose . . . in order to recognize its mood, title, distinctive tone quality, instrumentation, rhythms or melodies."<sup>2</sup>

Humanities. Comprehensive courses designed to (1) acquaint the student with the best in literature, art, and music, and (2) develop an appreciation of the religious, philosophical, and cultural aspects of civilization, both ancient and modern.<sup>3</sup>

Allied arts. A general course for the arts which integrates visual areas of painting, sculpture and architecture and auditory areas of music and literature. Subject matter, media, elements, and structures of the arts are considered.<sup>4</sup>

Music for consumers. Music courses for students

<sup>1</sup>Ibid., p. 10.

<sup>2</sup>Joseph A. Leeder and William S. Haynie, Music Education in the High School (New Jersey: Prentice-Hall, Incorporated, 1958), p. 160.

<sup>3</sup>Patricia Beesley, The Revival of the Humanities in American Education (New York: Columbia University Press, 1940), pp. 114-116.

<sup>4</sup>Leon C. Karel, "Humanities and the Allied Arts," unpublished article, 4.

whose formal music education terminates with graduation. It might include listening, singing, purchasing of musical equipment, and discovery of musical needs of the community.<sup>1</sup>

Survey course. The major types of survey courses are mosaic, integrated, problem, principles, historical, and philosophical. Humanities courses fall into the principle and historical types.<sup>2</sup> A survey course in music is an over-all study of the history of music, its problems, principles and relationships with art.

General music class. "A class which meets to participate in a wide variety of music activities,"<sup>3</sup> such as singing, listening, playing instruments, rhythmic activities, ear-training, music history, and acoustics and the science of music.<sup>4</sup>

Medium. ". . . denotes the means by which an artist communicates his idea; it is the stuff out of which he

<sup>1</sup>Frances M. Andrews and Clara E. Cockerille, Your School Music Program (New Jersey: Prentice-Hall, Incorporated, 1958), p. 104.

<sup>2</sup>Beesley, op. cit., p. 81.

<sup>3</sup>Leeder and Haynie, op. cit., p. 22.

<sup>4</sup>Ira C. Singleton, Music in the Secondary Schools (Boston: Allyn and Bacon, Incorporated, 1963), p. 55.

creates a work of art."<sup>1</sup>

### III. ORGANIZATION OF REMAINDER OF REPORT

Chapter II presents the literature about the types of non-performance oriented music courses which are being taught in the United States, the value of these classes to the students, methods of presenting the courses, and views on whether or not credit should be given for non-performance high school music courses.

Chapter III presents the format of a questionnaire which was sent to selected Iowa high schools, the procedure for sampling, and results of the questionnaire.

Chapter IV presents the summary, conclusions, and recommendations of the field report.

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<sup>1</sup>Louise Dudley and Austin Faricy, The Humanities, Applied Aesthetics (Revised) (New York: McGraw-Hill Book Company, Incorporated, 1960), p. 89.



## CHAPTER II

### REVIEW OF THE LITERATURE

Many authorities in the music education field are in agreement that much more teaching in high school should be directed to the non-performing music student. "Music in the schools . . . should . . . provide young people with a means of recreation which can last throughout their lives."<sup>1</sup> As stated by Aristotle, "Enough has been said to show that music has a power of forming the character and should therefore be introduced into the education of the young."<sup>2</sup>

As far back in the history of public school music as 1938, Mursell and Glenn felt that a music student should not be judged only on his ability to perform. The main emphasis for him should be on developing an appreciation for music.<sup>3</sup> The business of education in high school is to organize situations in which natural musical impulses of students are adequately recognized.<sup>4</sup>

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<sup>1</sup>James L. Mursell, Music In American Schools (New York: Silver Burdett Company, 1953), p. 26.

<sup>2</sup>Klein, op. cit., 22.

<sup>3</sup>James Mursell and Mabelle Glenn, The Psychology of School Music Teaching (New York: Silver Burdett and Company, 1938), pp. 11-12.

<sup>4</sup>Ibid.

Dykema and Cundiff have found that, "While acknowledging, more and more, that music must not only cooperate with other subjects but must to a considerable extent become a part of them, the music teachers stoutly maintain that music is entitled to its own life and development."<sup>1</sup>

Leon Karel, Director of Allied Arts Certification, Missouri State Teachers College, has this to say:

The arts have been guilty of teaching only those students who want to play, sing, act, or paint. For non-performers, there is no arts instruction in most schools.<sup>2</sup>

Educators are now witnessing the growth of another new field, one in which music is playing a leading part. Essentially it has to do with the concept that all of the arts should be combined and taught as a single course.<sup>3</sup>

A directory published by the Missouri Department of Education indicates the rapid acceleration of such courses in the nation's secondary schools:

1963--15 schools--16 teachers teaching related arts courses
1964--28 schools--32 teachers teaching related arts courses
1965--59 schools--80 teachers teaching related arts courses. <sup>4</sup>

"Our citizens need education in looking, listening,

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<sup>1</sup>Peter W. Dykema and Hannah M. Cundiff, School Music Handbook (Boston: C. C. Birchard and Company, 1955), p. 325.

<sup>2</sup>Leon C. Karel, "Teacher Education in the Related Arts," Music Educators Journal, LIII(October, 1966), 38.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

and applying the principles learned."<sup>1</sup>

Even the municipal, state and federal governments have taken steps financially to assist composers and other artists by setting up councils, commissions, and regional cultural centers. The Ford Foundation and Rockefeller Foundation have granted large sums of money to make it possible for professionals to perform for students.<sup>2</sup>

Heckscher states, "The arts have been recognized in all ages as being closely related to the quality and well-being of a peoples' life." Modern America has allowed cultivation of the arts to fall on a few rich patrons. Now, America recognizes the arts as an overwhelmingly important element.<sup>3</sup>

At the first Stanford Conference on the Humanities at Stanford University, California, in his report on "Science and the Humanities," Koenig reported that ". . . we are just beginning to learn that the humanities hold one of the keys to permanent happy peace."<sup>4</sup>

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<sup>1</sup>Leon C. Karel, "Humanities and the Allied Arts," unpublished article, 6.

<sup>2</sup>Lloyd, op. cit., 47-8.

<sup>3</sup>August Heckscher, "Government and the Arts," Music Journal, III (March, 1963), 17.

<sup>4</sup>Frederick O. Koenig, "Science and the Humanities," The Humanities Look Ahead, Report of the First Annual Conference held by the Stanford School of Humanities (California: Stanford University Press, 1946), p. 24.

# I. TYPES OF NON-PERFORMANCE ORIENTED MUSIC COURSES

Literature, music, and painting all are "arts." Karel believes that there are two broad art categories, the Humanities and the Allied Arts. The humanities approach joins the arts through their historical and philosophical similarities; the allied arts deal with the principles common to the area. They evaluate the works in and for themselves.<sup>1</sup>

Karel also says that the best is not being challenged in the nation's young people. There is a need to be more exploratory, assign outside reading, let the student know there is a chance to fail the course, teach him how to approach serious music, and to perfect his value judgments.<sup>2</sup>

In the majority of the schools, humanities courses are defined as a study of the allied arts, concepts and philosophies. They are taught by English, art, music, and history of social sciences teachers. The enrollment is usually small. The course is offered as an elective for the juniors and seniors who are planning to go on to college (the superior students.)<sup>3</sup>

At least one authority in the music field is not in

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<sup>1</sup>Karel, "The Humanities and the Allied Arts," 1-3.

<sup>2</sup>Karel, "Teacher Education in the Allied Arts," 39.

<sup>3</sup>Taylor, op. cit., 109.

favor of combining the arts into one course. Winthrop Sargeant points out that all arts are not essentially alike. He remarks that if two arts are not different there would be no reason for their separate existence, so it is probably not wise to lump them.<sup>1</sup>

Wilhelms feels that the curriculum should be for people--not what they "ought to know" but dedicated to their "becoming." He believes the normal amount of academic knowledge and appreciation would follow. The humanities are to help people become "human" and should be for all children.<sup>2</sup>

In 1966 the California State Board of Education resolved to support the development of a program in the arts and humanities from Kindergarten to all grade levels, calling upon local districts to assist in reversing the current trend to deemphasize arts and the humanities in education in the elementary and secondary school curriculum. The Board also directed the State Department of Education to develop a program to provide leadership in arts and human-

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<sup>1</sup>Winthrop Sargeant, "Musical Events," The New Yorker, XXXVII (November 25, 1961), 37.

<sup>2</sup>Fred T. Wilhelms, "The Humanities Almost At the Crossroads," Music Educators Journal, LIII (December, 1966), 29.

ities educational program development.<sup>1</sup>

A possible way of teaching music's history would be a "Culture of foreign countries" approach. Egon Kraus has several suggestions in this area. "A true understanding of various cultures requires . . . insight . . . through intercourse with foreign forms of culture."<sup>2</sup> American and European (Western) cultures must cease to claim their culture as the culture. The fundamentals and basic concepts of music should be explained by examples. Music of foreign cultures could be included in ear-training, rhythmic training, and theory by using authentically sound recordings of suitable works on foreign cultures.<sup>3</sup>

In outlining a theory course for grades nine and ten, the Louisiana State Department of Education gives the following course description from Music Education for Louisiana Schools:

Fundamentals of Music (theory)

- I. Mechanics of Music
  - A. Pitch
  - B. Duration
  - C. Note and rest values
  - D. Great staff and clefs

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<sup>1</sup>Resolution of the California State Board of Education, Music Educators Journal, LIII (September, 1966), 34.

<sup>2</sup>Egon Kraus, "Contribution of Music Education to the Understanding of Foreign Cultures, Past and Present," Music Educators Journal, LIII (January, 1967), 32.

<sup>3</sup>Ibid., 91.

- E. Other characters of notation
- F. Terminology
- G. Timbre
- II. Harmony
  - A. Scales (major and minor)
  - B. Key signatures
  - C. Resolution of active tones
  - D. Intervals, inversions and resolutions
  - E. Chords and their inversions
  - F. Keyboard application
  - G. Harmonization of simple melodies and basses
- III. Ear Training
  - A. Ability to sight-sing all clefs--emphasis on rhythmic control
  - B. Dictation of melodies in all clefs
  - C. Dictation of 4-part studies using I, IV, V, and V<sub>7</sub> chords and inversions
- IV. Analysis
  - A. Harmonic--simple compositions involving
    - 1. Primary and secondary chords
    - 2. Inversions
    - 3. Nonchordal tones
    - 4. Occasional altered chords
  - B. Structural--simple compositions involving
    - 1. Figure
    - 2. Motive
    - 3. Phrase
    - 4. Cadence<sup>1</sup>

Leeder and Haynie also give the New York State Education Department's outline for three sequential theory courses for grades nine through twelve. Course one is a prerequisite for course two and course two is a prerequisite for course three.

#### I. Basic Activities

- A. Aural Analyzing
- B. Performing--sight reading vocally and instrumentally

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<sup>1</sup>Leeder and Haynie, op. cit., pp. 156-8.

C. Visual analyzing

D. Harmonizing, arranging and composing

## II. Basic Content

A. Staves and clefs

B. Scales and keys

C. Time values

D. Rhythmic patterns

E. Musical terms

F. Melody

G. Intervals

H. Cadences

I. Chords

J. Form

K. Nonharmonic tones

L. Ornaments

M. Modulation

N. Transposition<sup>1</sup>

Singleton has this to say about high school general music classes. In some schools, it is a course in music appreciation, and in others it is devoted primarily to singing. In some it is a preparatory class for membership in selective choral groups. The most common arrangement is a varied, unified program of music instruction, offering a

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<sup>1</sup>Ibid., pp. 159-162.



broad survey of the field of music. "It is the heart of the school music program and the class that most nearly realizes the aim of music education to provide music for every pupil."<sup>1</sup>

Andrews and Cockerille state that a "consumer" music course should include listening and singing, teach students how to choose a phonograph, television set, or record library, and show them how to care for those items. They should discover what their community needs in the way of concerts and how they can help build music in any town or city and keep it supplied.<sup>2</sup>

In the mind of Mursell, a teacher of a listening class should concentrate upon listening (1) for general enjoyment, (2) as an agency for general music motivation, (3) as a means for musical exploration, (4) to establish discriminating standards, (5) as a direct motive for performing, (6) to promote mastery of a score, and (7) to promote the use of music and enjoyment of music out of school.<sup>3</sup>

## II. VALUES TO THE STUDENTS

Mursell clearly expressed the value of non-perform-

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<sup>1</sup>Singleton, op. cit., p. 39.

<sup>2</sup>Andrews and Cockerille, op. cit., p. 104.

<sup>3</sup>Mursell, Music in American Schools, p. 149-154.

ance oriented music courses to students when he said,  
 ". . . music is not numbered among the trivial things of  
 life. It is one of the most perfect of all expressions of  
 what is best and purest in the human spirit."<sup>1</sup>

The arts are one of man's most important activities,  
 ranking higher in past civilizations than business, science,  
 or politics. They represent a deep-seated human need. Sci-  
 ence cannot reveal man's love, hatred, fear, hope, courage,  
 patriotism, and liberty, but the arts can reveal these  
 feelings.<sup>2</sup>

Podolsky speaks of some of the aesthetic values of  
 music to people:

Analyzing the powers of music one should keep in  
 mind that music has always been an important factor in  
 the instinctual, emotional, intellectual, cultural,  
 and spiritual life of people . . . .<sup>3</sup>

Music is one of the best means of getting rid of anxieties.<sup>4</sup>

". . . music has been considered to be a universal language,  
 able to express without words emotions [such as] happiness,  
 pain, joy, and sorrow . . . .<sup>5</sup>

In Atlantic City, New Jersey, in February, 1959,

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<sup>1</sup>Ibid., p. 1.

<sup>2</sup>Leon C. Karel, Avenues to the Arts (Kirksville,  
 Missouri: Simpson Publishing Company, 1966), pp. 18-9.

<sup>3</sup>Edward Podolsky, Music Therapy (New York: Philoso-  
 phical Library, 1954), p. 26.

<sup>4</sup>Ibid., p. 106.

<sup>5</sup>Ibid., p. 248.

The American Association of School Administrators expressed their feelings on the importance of music in the school curriculum when they resolved:

We believe in a well-balanced school curriculum in which music, drama, painting, poetry, sculpture, architecture, and the like are included side by side with other important subjects such as mathematics, history, and science. It is important that pupils, as a part of general education, learn to appreciate, to understand, to create, and to criticize with discrimination those products of the mind, the voice, the hands, and the body which give dignity to the person and exalt the spirit of man.<sup>1</sup>

Music in the school curriculum must provide for every student to develop his musical potential to the fullest.<sup>2</sup> It is the belief of Leeder and Haynie that every student has a right to explore music, no matter how little background or performance skill he possesses.<sup>3</sup>

Sur and Schuller state that, "Music can serve all children as an art, as a social force, or as a therapy."<sup>4</sup>

"One of the main problems in today's musical situation is to preserve all great musical traditions and the masterpieces created at any given time and in any given culture."<sup>5</sup>

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<sup>1</sup>"Music In the School Curriculum," op. cit., 38.

<sup>2</sup>Ibid.

<sup>3</sup>Leeder and Haynie, op. cit., p. 23.

<sup>4</sup>Sur and Schuller, op. cit., p. 143.

<sup>5</sup>Kraus, op. cit., 30-1.

Boys and girls are and will always be consumers of music, so it is vitally important that they be taught how to listen. They need to hear "everything that is going on in the music . . . [not] . . . that music is incidental."<sup>1</sup>

The American society seems to be losing its concept of individualism. Computers are producing painting, poetry, and music. Non-performing music students need to be helped to learn how to appreciate the work of past and present great musicians. "Appreciation of art, like virtue, is not reserved for the learned, but is free to the honest and sincere."<sup>2</sup> "If we fail . . . to make a society of which artists can be a part, . . . we will never have truly great creative artists again."<sup>3</sup>

In Great Britain, students are doing Beethoven, Haydn, and Bach while United States students are playing "Fiddle Faddle."<sup>4</sup> When United States girls are twirling batons, English girls are listening to recorded folk music.<sup>5</sup>

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<sup>1</sup>Lecture by Robert Medbury, "West Des Moines Junior High School Listening Program," Drake University Music Education Workshop, June 23, 1967.

<sup>2</sup>Dudley and Faricy, op. cit., p. 428.

<sup>3</sup>Stanley Kauffmann, "Can Culture Explode," Commentary, XL (August, 1965), 27.

<sup>4</sup>Gordon Hendricks, "Secondary School Music in Great Britain and America - A Comparison," reprinted from Music in Education (July-August, 1949), Sinfonia (Spring, 1950), 39.

<sup>5</sup>Ibid., 40.

While Chicago listens to two hours of serious music a day on the radio at an hour while few listen, two-fifths of the British school children are hearing broadcasts of great music as it is beamed into classrooms.<sup>1</sup> Schools in European nations concentrate on training listeners who will be the supporters of the performers and composers. They leave the performer training to private teachers.<sup>2</sup> "Our high schools are pouring out performers by the millions, but there is no one trained to listen."<sup>3</sup>

From the time the average student graduates until his life ends, his musical experiences will mainly consist of listening. There will, of course, be those who are especially talented and who will go on as performers and teachers. However, for those who are not blessed with such talent, a study of music could lead to a happier life. Heckscher believes people are finding that material abundance alone does not satisfy, and they are faced with more leisure time. He quotes Emerson, "The soul is the color of its leisure thoughts." So there is a need to cultivate higher standards and a desire for quality in the minds of

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<sup>1</sup>Ibid., 41.

<sup>2</sup>Karel, "Teacher Education in the Related Arts," 40.

<sup>3</sup>Ibid.

students.<sup>1</sup>

It is becoming increasingly evident that young people need to acquaint themselves with foreign cultures--cultures of the past so that they can have a better understanding of the present cultures. Tran van Khe has stated:

Occidental and oriental listeners alike are unable to express an objective opinion of music which is absolutely strange to them since they can only judge by the standards and musical concepts of their own cultural circles.<sup>2</sup>

Ch'en Shou-Yi believes that America should take the lead in linking the cultures of the East and the West.

Facing two oceans which link it to the two extremities of the bicontinent of the old worlds of Asia and Europe, America should shoulder the responsibility as well as exercise her natural privilege of bringing East and West permanently together.<sup>3</sup> Humanists must now reject the concept long abandoned by the physical scientists, that Western Europe with its extensions in the two Americas constitutes the civilized world.<sup>4</sup>

Today's world is shaky for the youth. Wilhelms points out that many of them find it necessary to form their own views on the meaning and purpose of life. They need to be put in touch with the finest ideas and the best-matured

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<sup>1</sup>August Heckscher, "The Arts: Fruits of the Spirit," Music Journal Annual Anthology, (December, 1962), 11, 67.

<sup>2</sup>Kraus, op. cit., 30.

<sup>3</sup>Ch'en Shou-Yi, "East Asia and The Humanities in America," The Humanities Look Ahead, A Report of the First Annual Conference (California: Stanford University Press, 1943), p. 115.

<sup>4</sup>Ibid., p. 117.

value sources that can be found. If their thinking can be organized, the future can be left to them. The arts and literature help to shape one's thoughts and to enrich judging standards.<sup>1</sup>

Burchard feels that the American public does not have a better taste for the beautiful than it did one hundred years ago. Many parents are alarmed if their child wants to become a poet, sculptor, painter, composer, or actor.<sup>2</sup> So Burchard feels that teachers of the arts should contrive experiences which go forward, are invigorating, and can compete for the student's mind as part of the vital core of his life as a youth and adult.<sup>3</sup>

As pointed out by Reimer:

. . . throughout history, the arts have provided the kinds of insights which add the dimension of meaningfulness and richness and significance to the brief period one spends as a live creature.<sup>4</sup>

### III. DEVELOPMENT OF THE HUMANITIES

As stated by Graeffe, there is a growing tendency

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<sup>1</sup>Wilhelms, op. cit., 28.

<sup>2</sup>John E. Burchard, "The State of the Arts," School Arts, LXI, (October, 1961), 5.

<sup>3</sup>Ibid., 8.

<sup>4</sup>Bennett Reimer, "Curriculum Reform and the Junior High School General Music Class," Music Educators Journal, LIII, (October, 1966), 43.

in American colleges and universities to offer comprehensive courses in which literature, fine arts, and music are combined. Stephens College in Missouri has pioneered the integration of music and plastic arts with classical studies and literature.<sup>1</sup> The trend in the humanities is toward a balanced combination of conceptual analysis and aesthetic experience.<sup>2</sup> Graeffe further comments that the additive method of integrating the arts was a temporary compromise leading from a specialized traditional college curriculum to a process of general education using a synthesis method.<sup>3</sup> Philosophy should be the conceptual integrator of the humanities area as a whole.<sup>4</sup>

Beesley gives a brief history of the humanities in American Education. She states that in 1920 there were no humanities courses in American colleges. By 1940, thirty humanities courses had appeared. Earlier the name had been applied occasionally to classical studies, but the meanings which are now given to the term "humanities" were applied in 1940.<sup>5</sup> Literature and the fine arts constitute the core of all humanities courses, and they combine with history, music, and philosophy to provide materials for such

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<sup>1</sup>Arnold Didier Graeffe, Creative Education in the Humanities (New York: Harpers and Brothers, 1951), p. 1.

<sup>2</sup>Ibid., p. 9.

<sup>3</sup>Ibid., p. 38.

<sup>4</sup>Ibid., p. 50.

<sup>5</sup>Beesley, op. cit., p. 7.



courses.<sup>1</sup>

The Italian Renaissance meaning for humanities in the fourteenth century was "the harmonious development of mind, body, and character."<sup>2</sup> In 1644 Milton's idea of a complete education included philosophy, poetry, and music among many other things.<sup>3</sup>

The names for humanities courses varied from "Human Living" to "Creative Aesthetics" and included such titles as "Fine Arts and Literature," "Occidental Civilization," "Music Culture," "Masterpieces of World Literature," and "History and Appreciation of Art" among many other titles.<sup>4</sup> The contents included literature, art, history, music, philosophy, science, social studies, aesthetics, classics and modern works, principles and systems, grammar and composition.

#### IV. METHODS OF PRESENTATION

In a study on music education programs throughout the United States, Thomas found a variety of ways in which non-performance courses are being presented:

1. Centered on the social development of the child.
2. Becoming familiar with great works of music (empha-

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<sup>1</sup>Beesley, op. cit., p. 26.

<sup>2</sup>Ibid., p. 30.

<sup>3</sup>Ibid., p. 35.

<sup>4</sup>Ibid., pp. 10-12.

sis on late Baroque, Classical, and Romantic periods.)

3. Developing an insight into the nature of music through involvement in the total music process.<sup>1</sup>

The Rockefeller Brothers Fund Panel Report found that thirty true art centers are being built throughout the United States. The pioneer in the field is the Lincoln Center for the Performing Arts in New York City. It incorporates the Metropolitan Opera, Philharmonic Orchestra, New York City Ballet Company, Repertory Company, and the American Dance Theatre. These centers will make artists available to teachers for consultation, demonstrations, and lectures.<sup>2</sup>

Sur and Schuller suggest that basic music theory as a high school elective could be presented five periods a week, two semesters, and be given full academic credit. It should cover music fundamentals such as pitch notation, duration notation, tonality, and chord structure. Some schools offer a general music class and include some theory, more singing, rhythms, and listening. The enrollment seems to improve in this case. This type of class brings an

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<sup>1</sup>Ronald B. Thomas, "Innovative Music Education Programs," Music Educators Journal (Music Educators National Conference, Mount Morris, Illinois), LIII (May, 1967), 50.

<sup>2</sup>Lloyd, op. cit., 132.

understanding and appreciation of the elements of music to the performer and the consumer, improves musicianship, prepares for advanced study, encourages creative part-writing and composition, and discovers and encourages gifted students.<sup>1</sup>

A music literature class might be presented as a survey course to promote musical understanding and appreciation, and could include the following areas:

1. Use of popular music
2. Media of musical expression
3. Study units
4. Start with past and work to present or vice versa
5. Musical forms and design.<sup>2</sup>

Sur gives Pooley's suggestions for teaching music and literature together:

- I. Folk songs, ballads, and Negro Spirituals
  - A. Dramatize the work songs, using music
- II. Musical settings for songs in Shakespeare's plays
  - A. Songs that have been set to music by well-known composers
    1. "Twelfth Night"--recordings with instrumental accompaniment

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<sup>1</sup>Sur and Schuller, op. cit., pp. 131-2.

<sup>2</sup>Ibid., pp. 192-5.

III. Music to illustrate the artistic point of view of a particular period of literary history

A. Seventeenth century part songs and madrigals

1. Purcell, Handel, and Haydn

B. Eighteenth century ornamentation of Buonocini's operatic music

1. Rococco

IV. Poetry--musical settings

A. Listen to recordings of musical settings while following words in texts

1. Kipling "Recessional"
2. Tennyson "I Shot an Arrow into the Air"
3. Longfellow, Whitman, and Browning's lyrics

V. Use orchestral music for creation of mood from creative composition

A. Write what imaginations are aroused to create.<sup>1</sup>

Leeder and Haynie suggest two possible ways to schedule an "appreciation and literature" class:

1. Every other year alternating with theory
2. In small schools, combine listening, literature and history into one course.<sup>2</sup>

Mechanical teaching tools may be combined and used

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<sup>1</sup>Sur and Schuller, op. cit., pp. 203-4.

<sup>2</sup>Leeder and Haynie, op. cit., pp. 165-7.

in a variety of ways. Sur suggests a music literature unit on Franz Schubert. There are a number of good recordings available, text book items, library and study reference material on significant aspects of his life, pictures, and illustrations of piano passages. Student ensemble presentations could be made while their music is displayed on a screen for the class. A sound film is available on Schubert's life.<sup>1</sup>

One possible avenue for establishing contact with pupils is through popular music. Most students will eagerly study origins and history of popular music. This can serve as a lead into an introduction to light classics and eventually into more serious music.<sup>2</sup>

A possible way to build enthusiasm in a music literature class is to use media of musical expression such as instrumental demonstrations and concerts by soloists who explain the characteristics of their instrument or voice.<sup>3</sup>

In a Resume of the Final Report of the National Conference on State Supervision of Music, Phelps reports these findings for the secondary level:

1. The encouraging increase of experimental activity in the teaching of music history and theory in conjunction with vocal and instrumental performance.

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<sup>1</sup>Sur and Schuller, op. cit., p. 345.   <sup>2</sup>Ibid., p. 192.

<sup>3</sup>Ibid., p. 194.

2. A greater interest in the utilization of "flexible scheduling" and "modules of time" to bring about better music scheduling.
3. A wider adoption of humanities courses as the most effective way to relate music functionally to the other arts.<sup>1</sup>

Several authorities feel that a student's enjoyment of a musical work can be greatly hampered and even destroyed if too much stress is put on details. However, Dudley and Faricy say, "A work of art can never be fully understood until its subject is known."<sup>2</sup> They further believe that, "Appreciation cannot be taught, but . . . like any other pleasure, is an experience."<sup>3</sup>

Hanslick believes, "Music is enjoyed only when it is heard for its own sake."<sup>4</sup> The beautiful in music lies in the listening process and not in any associations, images, reflections, or emotions as secondary or derived effects. Beauty is the experiencing of the musical form.<sup>5</sup> "In music what is not heard is non-existent."<sup>6</sup>

A suggestion on how to present a listening experience

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<sup>1</sup>Roger P. Phelps, "Resume of the Final Report of the National Conference on State Supervision of Music," Music Educators Journal, LIII (September, 1966), 131.

<sup>2</sup>Dudley and Faricy, op. cit., p. 70. <sup>3</sup>Ibid., p. 2.

<sup>4</sup>Lundin, op. cit., p. 165. <sup>5</sup>Ibid.

<sup>6</sup>An Introduction to the Humanities (Chicago: University of Chicago Staff, 1958), p. 143.

to a class is given by the University of Chicago Staff:

- I. Determine the musical character of two piano compositions which have been picked for analysis.
  - A. How do they differ musically?
  - B. How is this related to the difference in their emotional impact upon the listener?
  - C. Examples which might be used.
    1. Robert Schumann's "Remembrance" and "St. Nicholas."
- II. Compare the organization of two compositions such as:
  - A. Haydn's third movement from Trio No. 1 in G. Major and Rimski-Korsakov's second movement from Capriccio Espagnol.
  - B. Point out that both use a central melody and contrast.
- III. Study the musical style of various composers.
  - A. His basic conception of music as it becomes evident in his use of all musical means.
    1. Melodies, textures, color, and rhythms.
  - B. Listen to each work in its own terms.<sup>1</sup>

Practice rooms equipped with record player or a listening room in the library are excellent aids to teaching a music literature class.<sup>2</sup>

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<sup>1</sup>Ibid., pp. 147-155.

<sup>2</sup>Sur and Schuller, op. cit., p. 199.

For a music history class Leeder and Haynie suggest that music history is a social and cultural science course and can be taught chronologically or start at the present day and chronologically "flash-back." They point out that bare historical facts need illustration with appropriate music, and students should be expected to learn dates, names, periods, and places significant in music history.<sup>1</sup>

Mursell felt that:

. . . one of the best ways in which the schools can go about the business of raising the level of our common life is to seek to build up in everyone a better and more intelligent type of listening . . . .<sup>2</sup>

One should have several goals in mind when presenting a listening class according to Singleton. They are:

1. Enjoyment of a variety of music experiences.
2. Ability to listen intently and hear the music's elements.
3. Learning the fundamentals of music.
4. Exploration of music literature.
5. Information concerning historical progress and cultural development of music.
6. Correlation of music study with other subjects.
7. Developing familiarity with community music resources.
8. Developing discriminating taste.

Because a student responds to music physically, emotionally, imaginatively, intellectually, and aesthetically, a teacher must understand the individual student's reac-

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<sup>1</sup>Leeder and Haynie, op. cit., p. 179.

<sup>2</sup>James. L. Mursell, Human Values in Music Education (New York: Silver Burdett and Company, 1934), p. 274.



tions.<sup>1</sup> Sometimes it is wise to start with popular music and move to music of lasting value.<sup>2</sup>

Mumford says:

The function of the humanities is to focus and intensify the possibilities of life, by creating, on the basis of the natural order, a world in which nothing is irrational, nothing is unintelligible, nothing is trivial, insignificant, or purposeless.<sup>3</sup> . . . they belong in every part of the curriculum: in the education of the scientist as well as the artist.<sup>4</sup>

According to Karel, many humanities courses have an introductory section devoted to such topics as "How to Listen to Music" or "How to Look at a Painting." This would be only a prelude to the historical and philosophical orientation of the arts.<sup>5</sup>

The humanities should not be scheduled as a separate set of courses in a separate section of the curriculum according to Taylor. They should create and enhance the spirit of humanism throughout the whole curriculum and entire environment of the school. In larger schools the

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<sup>1</sup>Singleton, op. cit., pp. 96-103.

<sup>2</sup>Ibid., pp. 109-110.

<sup>3</sup>Lewis Mumford, "The Making of Man," The Humanities Look Ahead, A Report of the First Annual Conference of the Stanford School of Humanities (California: Stanford University Press, 1943), p. 137.

<sup>4</sup>Ibid., p. 138.

<sup>5</sup>Karel, "The Humanities and the Allied Arts," 2.

course might be taught by the English, art, music, and social science teachers.<sup>1</sup>

Katherine Simms explains how poetry and music can be combined with art. The music department consultant teacher plays a recording in the art class. Each student draws something. The class discusses how well the mood of the music was captured. Next, each student would compose a poem from his own drawing.<sup>2</sup>

It is better to take grades ten and eleven and study the humanities slowly rather than rush through in one year.<sup>3</sup>

Graeffe believes that the objectives of an integrated arts course is to educate the "whole man."<sup>4</sup> "Interpretation is the very essence of experiencing the arts."<sup>5</sup> "In the live experience of music the static parts are nothing, their interrelation everything . . ."<sup>6</sup>

In order to teach an allied arts course, the teacher needs to have a good grasp of the arts in general, of literature, music, and painting in particular, and be a specialist in one field. Some feel that arts should be related historically and some feel the arts should be taught as

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<sup>1</sup>Taylor, op. cit., 53.

<sup>2</sup>Katherine G. Simms, "Art Springs from Many Sources," School Arts, LXII (October, 1962), 28.

<sup>3</sup>Wilhelms, op. cit., 29. <sup>4</sup>Graeffe, op. cit., p. 12.

<sup>5</sup>Ibid., p. 62. <sup>6</sup>Ibid., p. 72.

examples of man's search for answers.<sup>1</sup>

Leon Karel suggests that for an allied arts course there should be an integration of music, art, and literature, later adding sculpturing and architecture. He offers several suggestions for methods of accomplishing this integration.

1. It could be done by comparing the common principles of the literature, music and art--repetition, contrast, balance, variation, climax, point of interest, unity and variety, proportion, and cyclic treatment.
2. Another method would be to discover the differences in the arts. For instance, the time element in music and literature and the space element in painting, architecture, and sculpture might be investigated:  
Music--pitch, duration, timbre, volume, harmony, rhythm, form, tempo, dynamics, and counterpoint.  
Literature--rhythm, imagery, metaphor, simile, and symbol.  
Painting--line, color, value, volume, texture, shape, straight and curved lines.  
Sculpture--add to the painting elements mass and volume.

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<sup>1</sup>Karel, "Teacher Education in the Related Arts," 39.

Architecture--add to the painting element a stress on enclosed space.

3. There could be a discussion of the organization of the allied arts:

Music--forms, dance, sonata, theme-variation, and tone poem.

Literature--verse forms--sonnet, essay, monolog, and quatrain.

Painting--symmetric form--rectangular, pyramid, and oval.

Sculpture--three-dimensional forms.

Architecture--historical methods on construction--post and lintel, dome, arch, and vault.

4. The various media might be observed:

Music--sound waves, instruments of the orchestra.

Literature--speech sounds, vowels and consonants, and language.

Painting--pigments, surfaces used, tempera, and oil.

Sculpturing--clay, wood, stone, and metal.

Architecture--iron, glass, and synthetics.

5. A discussion of styles would be a possible method:

Classic-Romantic.

Individual artists.

### Historical styles.<sup>1</sup>

Karel also says there are five approach levels which can be used to teach the structure of the arts: (1) subject, (2) medium, (3) background, (4) elements, and (5) structural. While explaining the structural approach he comments:

Sometimes a too-thorough-analytical approach destroys the charm and freshness of a work, but whether this is the case or not, the educated consumer will, if he chooses, be able to penetrate the work at all of these levels.<sup>2</sup>

The Elementary and Secondary Education Act in 1965 through its Title Three program is "making available modern educational equipment and especially qualified personnel, including artists and musicians." Under this program schools can call upon symphony orchestras for programs, chamber music, or instrumental demonstrations.<sup>3</sup>

Several methods were found by which a general music class could be presented. Reimer suggests:

- I. Teach what is most important about the subject.
  - A. What is the point?
  - B. What does it do?
- II. Use the best musical art works as the basic material

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<sup>1</sup>Leon C. Karel, "Place of the Arts in Secondary Schools," (unpublished article, State Teachers College, Kirksville, Missouri, 1959), 2-5.

<sup>2</sup>Karel, Avenues to the Arts, p. 141-2.

<sup>3</sup>Lloyd, op. cit., 48.

for study. The order in which the music is studied should be based on the structure of the music.<sup>1</sup>

He further offers an outline of a good general music course:

- I. What does the music do?
  - A. Composer as he creates, conductor as he recreates, and listener as he listens.
  - B. Students read music, discuss it, listen again to hear different things, sing, play, clap, write, and improvise.
- II. How does music do what it does?
  - A. Explore elements--rhythm, harmony, texture, and form.
  - B. How are they manipulated to understand human feelings?
- III. How has the music done what it did?
  - A. A development of the major musical styles follows.<sup>2</sup>

Reimer's objective in such an approach to a general music class is what he believes to be the primary responsibility of music educators, "A direct and concentrated attempt to develop each child's ability to have aesthetic experiences with music."<sup>3</sup>

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<sup>1</sup>Reimer, op. cit., 123.

<sup>2</sup>Ibid., 123-4.

<sup>3</sup>Ibid., 125.

Rankin believes that the objectives of a general music class must be consistent with the school's philosophy of education. It needs to be teachable and for all students. He suggests the possibility of touching on the interrelationships with the humanities in a general music class:

1. Songs with poetry and speech
2. Dance with physical education
3. Opera with drama
4. Staging with art.<sup>1</sup>

Rankin also points out that there should be an analysis of the essential structure of music. Determine the qualitative nature of music which distinguishes it (and other arts) from the sciences, for instance melody, harmony, and rhythm, and develop and combine them. Explanations should highlight the essence of the music and give a basic understanding of it. Rankin feels that if teachers take a long look at the structure of the music, they can build a curriculum which will provide a richer, more meaningful life for the students through the music to which they listen.<sup>2</sup>

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<sup>1</sup>Stuart Rankin, "Forging a Junior High General Music Program," Music Educators Journal, LIII (December, 1966), 32.

<sup>2</sup>Ibid.

James L. Mursell emphasizes the developmental approach in music education as a process of musical growth. He feels that there should be more emphasis on the inner, living essence of music first rather than the external manifestations, that is, the tonal and rhythmic patterns rather than skills, techniques, and theoretical rules. He also feels that a piece of music depends for its expressiveness upon:

1. Tone color--chords, melody, tonality
2. Rhythmic component--what is left when tonal content is eliminated
3. Architectonic component--steady unfolding of original theme (Air with variations).<sup>1</sup>

He gives five characteristics of musical growth:

1. Living evolution
2. Essential meanings are clarified, deepened, and broadened
3. Continuous (like mental growth)
4. A purposeful process
5. Involves shaping, reorganizing, and reorienting the entire personality.<sup>2</sup>

Mursell also gives these avenues of musical growth:

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<sup>1</sup>James L. Mursell, Education for Musical Growth (New York: Ginn and Company, 1948), pp. 3-46.

<sup>2</sup>Ibid., pp. 50-69.



- I. Musical awareness.
  - A. Its literature, traditions, uses, and aesthetic, social, and economic realities.<sup>1</sup>
- II. Musical initiative.
  - A. Put student on his own, help him develop the desire and power to make musical choices.<sup>2</sup>
- III. Musical discrimination.
  - A. In performances of others and himself and by comparisons.<sup>3</sup>
- IV. Musical insight.
  - A. Identify, understand logically and expressively, through composition.<sup>4</sup>
- V. Musical skill.<sup>5</sup>

He feels that general music is the core of the development program because it brings the art of music to those who need it.<sup>6</sup> He feels also that the good general music program should include singing, listening, composing, instrumental playing, music discussions, and outside music activities.<sup>7</sup>

For this type of a general education program, there needs to be an organically integrated staff, the material

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<sup>1</sup>Ibid., p. 127.    <sup>2</sup>Ibid., p. 152.    <sup>3</sup>Ibid., p. 172.

<sup>4</sup>Ibid., p. 192.    <sup>5</sup>Ibid., p. 219.    <sup>6</sup>Ibid., p. 268.

<sup>7</sup>Ibid., pp. 272-83.

should be sequentially organized and all the available physical and human resources utilized.<sup>1</sup>

Leeder and Haynie suggest the following content for a general music course:

1. Standardized musical aptitude test to determine innate musical ability.
2. Advisement on future musical study based on tests and teacher observation.
3. Brief survey of history and literature of music, ancient to present, special emphasis on development of American music.
4. Study of theory interrelated to applied music experiences.
5. Study of style and eras of music through knowledge of composers and song origins by recordings.
6. Study of instrumental forms.
7. Study of voice types.
8. Planning music for special school functions.
9. Interrelation of music with other subject areas.
10. Build school spirit by frequent singing of school song.
11. Active participation in performance groups.
12. Creating dances, songs, operettas, and TV shows.<sup>2</sup>

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<sup>1</sup>Ibid., pp. 294-7.

<sup>2</sup>Leeder and Haynie, op. cit., p. 27.

Andrews and Cockerille feel that a broad-based general music program should require some participation in music through ninth grade and should provide varied opportunities for participation on an elective basis through twelfth grade. They also recommend at least one course in theory, history of music, or sight-reading for those students who are going on with music.<sup>1</sup> A general music class should include:

1. Songs of many countries and many moods
2. Correlation with other subjects and interests
3. Many listening experiences
4. Materials of current interest
5. Rhythmic activities in music class
6. A unifying thread
7. Learning about many technical matters relating to music.<sup>2</sup>

The Krones' idea for a general music class stresses: (1) musical growth and social development for all children, especially those not enrolled in special music activities; (2) a continuation of the stream of elementary musical experiences through all grades; and (3) carrying out the slogan for the Music Educators National Conference, "Music

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<sup>1</sup>Andrews and Cockerille, op. cit., p. 104.

<sup>2</sup>ibid., p. 127.

for Every Child, and Every Child for Music." In addition to choral singing, study of orchestral instruments, and listening to musical masterpieces, units on the following subjects would stimulate interest:

1. Know your community.
2. Know your state.
3. Know your country.
4. Know your world.
5. Great songs of faith.
6. Festivals of the world.
7. Integration with units of social science.
8. Music in our day.<sup>1</sup>

Today the music educator has many new tools at his disposal to make music instruction much more effective than it was in past decades. Audio-visual equipment presents unlimited possibilities. High fidelity and stereophonic recordings bring the orchestra into the very room. Film strips are available to show with recordings. There are tape recorders, tapes, over-head projectors, transparencies, and slides which can make music learning more enjoyable and understandable.<sup>2</sup>

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<sup>1</sup>Krone, op. cit., pp. 13-5.

<sup>2</sup>Sur and Schuller, op. cit., p. 139.

## V. CREDIT FOR COURSES

Should credit be given for non-performance music courses? National Educators Association Statistics in 1965 say that fifty-three percent of the senior high schools reported an increase in the enrollment for music credit. Where there was a decline reported, it was mainly due to increased academic requirements. Several cities reported that they achieve a proper academic standard in a four-day week and devote the fifth day to arts and electives.<sup>1</sup>

There are varied opinions on whether non-performance oriented courses should be required or elective. According to Sur and Schuller, the decision should be left up to the individual schools and their teachers. The experience and background of the students must be taken into consideration.<sup>2</sup>

Mursell feels that a general music class should be required for the first year of high school,<sup>3</sup> and that there should be an organized system of evaluation in which students are ranked in ascending and descending order of excellence. Each teacher should have a method of evaluation of

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<sup>1</sup>Aleta Benn, "For Contact With the Significant," Music Educators Journal, LII (November-December, 1965), 41.

<sup>2</sup>Sur and Schuller, op. cit., p. 205.

<sup>3</sup>Mursell, Education for Musical Growth, p. 300.

his own which is kept in an individual student folder.<sup>1</sup>

Leeder and Haynie suggest two ways in which credit may be given for general music classes. If all the work is done in class, credit should be given on a laboratory basis. If the class meets daily with outside preparation, full academic credit should be given.<sup>2</sup> They found through a questionnaire sent to all State departments of Education in 1953 that some states offered no credit and some offered seven Carnegie units toward graduation. The most common was three to four. The Carnegie unit is based on one hundred twenty clock hours of class instruction per school year for each unit of credit. Credit in all music subjects is computed on the basis of allowing one unit of credit for each three hundred minutes of instruction per week for the year. If instruction is offered for less than three hundred minutes, the credit is computed from the following table:

Minutes per week	Amount of credit
30 . . . . .	.1
60 . . . . .	.2
90 . . . . .	.3
120 . . . . .	.4
150 . . . . .	.5
180 . . . . .	.6
210 . . . . .	.7
240 . . . . .	.8
270 . . . . .	.9
300 . . . . .	1.0 <sup>3</sup>

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<sup>1</sup>Ibid., pp. 309-12.

<sup>2</sup>Leeder and Haynie, op. cit., p. 26.

<sup>3</sup>Ibid.

Singleton states that academic credit should be and usually is given for music courses, full credit when the class meets daily and requires outside work and laboratory credit (half) when work is done in class. Courses are expected to fulfill academic class requirements, for instance frequent examination, marks to show pupil progress, possible notebooks, and independent projects.<sup>1</sup>

It was stated by Earl Bridgewater in an education class at Drake University on August 14, 1967, as he reported on a "Seminar on Innovations" for School administrators at Honolulu, Hawaii, that, "A humanities course today is a prestige thing." He further commented that it is being used in some secondary schools now as an elective and many more secondary schools are planning to start such a course very soon.<sup>2</sup>

## VI. SUMMARY

Music is no longer considered by many educational leaders to be a luxury for a few, but it is recognized as a universal human endeavor. Most authorities in the music field agree that music education must be organized to reach

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<sup>1</sup>Singleton, op. cit., pp. 42-3.

<sup>2</sup>Report by Earl Bridgewater, "Seminar on Innovations," Drake University Education Class, August 14, 1967.

all students, performer and non-performer. Many feel that at least one year of some type of music appreciation course should be required in high school, and some feel it should be offered all four years (a different course at least every other year.) Ross states that we need a unifying chain constructed from preschool through college to discover talent and let it develop.<sup>1</sup>

With one exception, the writers cited suggest some type of integration of arts as the best method of teaching appreciation. Taylor says:

The spirit of humanism . . . is found in the sensibility of the artist, the scholar, the student, and the citizen, all of them combined as creator, critic, learner, and audience, each with his own function, each learning from the other, each willing to accept anything human as the proper study and concern of man.<sup>2</sup>

Many authorities feel that music and the other arts should have an equal rating with academic subjects. Reimer points out that lack of a broad perspective has prevented the music education field from making impressive advances which have been made in many other fields.<sup>3</sup>

Most of the sources studied point out the importance of students learning how to listen discriminately. The aesthetic experiences associated with music should provide

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<sup>1</sup>Jerrold Ross, "Music Education 1966 and Forward," Music Educators Journal, LIII (January, 1967), 38.

<sup>2</sup>Taylor, op. cit., 53.

<sup>3</sup>Reimer, op. cit., 42.



the student with ingredients for a rich and meaningful future life. Most authorities agree that credit should be given for non-performance oriented music courses, the amount to be determined by each school according to the number of minutes in class and the amount of outside studying which is required.

Several authorities believe that a properly taught general music course is the heart and core of the school music program.

## CHAPTER III

### QUESTIONNAIRE, PROCEDURE, AND FINDINGS

The questionnaire in this study was sent to music teachers who are teaching in class A and B high schools in Iowa. The purpose was to discover what types of non-performance oriented music courses are being offered in Iowa high schools, the methods which are being employed to teach them, and the percentage of Iowa high school students which is being reached by such courses.

#### I. FORMAT OF QUESTIONNAIRE

Page one of the questionnaire contained questions about the courses: (1) what courses were offered, (2) how often the classes met, and (3) the amount of credit which was given for the courses.

Page two dealt with (1) ways in which the student personnel for the classes was determined (required, elective, or instructor-selected,) and (2) the methods which were employed to teach theory, composition, and music literature courses. Several possible ways were suggested. The teachers were asked to list any courses which were not suggested.

Page three asked for (1) the arrangements which were used to teach history of music and listening courses,

(2) the methods used to teach a humanities or an allied arts course (team-teaching or otherwise,) and (3) the approach used to teach a "Music for Consumers" course.

Page four asked (1) what was included in a survey course or a general music course, and (2) approximately what percentage of the student body was being reached by non-performance oriented music courses.

## II. PROCEDURE FOR SAMPLING

A questionnaire was developed with the help of faculty advisors and validated by submission to three local teachers and three Drake graduate students who are active in the high school music field in Iowa. Changes and corrections were made on the basis of these responses.

Letters were mailed to the superintendents of all of the Class A and B high schools in the State of Iowa requesting them to present the questionnaire to a high school music teacher in their system. Letters and questionnaires were sent to one hundred ten Class A schools and one hundred fifty-three Class B schools. Of the two hundred sixty-three questionnaires which were sent, one hundred ninety-nine schools returned the completed forms. A follow-up letter was sent to sixty-four schools who had not answered the original request. This resulted in a reply from fifty-two more schools.

Two hundred sixty-three questionnaires were sent. Two hundred fifty-one questionnaires were returned resulting in a ninety-five percent return.

The two hundred fifty-one completed questionnaires were used for information in this chapter.

### III. RESULTS OF QUESTIONNAIRE

Number of Iowa high schools offering non-performance oriented music courses. Of the two hundred fifty-one teachers who completed the questionnaire, one hundred six taught in Class A schools and one hundred forty-five taught in Class B schools. This classification was taken from the 1966-67 Iowa High School Directory compiled by the Iowa High School Athletic Association. Table I shows the number of schools offering non-performance oriented music courses, the schools divided according to their enrollments.

TABLE I

#### NUMBER OF SCHOOLS OFFERING NON-PERFORMANCE ORIENTED MUSIC COURSES

Enrollment	Number of schools
200--300	82
300--400	54
400--500	33
500--600	23
600--750	17
750-1000	11
1000-1250	8
1250-1500	8
1500-1800	6
1800-2500	8
Over 2500	1
Total	251

This Table shows that more students were offered non-performance oriented music courses in schools with enrollments less than seven hundred fifty than in larger schools.

The tables which follow will present the information which was obtained from the two hundred fifty-one completed questionnaires.

Courses being offered. Table II reveals the courses which were being offered in ninety-eight Iowa schools.

TABLE II  
NON-PERFORMANCE ORIENTED MUSIC COURSES OFFERED  
IN IOWA HIGH SCHOOLS IN 1967-1968

Title of Course	Number of Schools	Percent of Schools Offering Courses	Percent of Total Questionnaires
Basic Theory	38	38.6	15
Composition	9	9	3.5
Music Literature	21	21.4	8.3
Music History	17	17.3	6.7
Listening	20	20.4	8
Humanities	12	12.2	4.8
Allied Arts	6	6.1	2.3
Music for Consumers	2	2	.8
Survey Course	9	9.2	3.5
General Music	31	31.5	12.3
Music Appreciation	10	10.2	3.9
Fine Arts	2	2	.8
Other*	5	5.1	2
Total courses	182		

\*One listed "Conducting"

One listed "Music I"

One listed "Music Horizons"

One listed "Fundamentals of Music"

One listed "Sight Singing"

Basic theory and general music were the courses offered in the largest percentage of the schools with listening and music literature ranking next. The total number of courses exceeded the number of schools offering non-performance oriented music courses. This resulted from several schools offering more than one course.

Tables III and IV show how often the classes met and the length of the class periods.

TABLE III  
NUMBER OF PERIODS PER WEEK IN WHICH  
NON-PERFORMANCE MUSIC CLASSES MET  
(1967-1968)

Number of Times	Number of Schools	Percent of Total Affirmative Replies	Percent of Total Questionnaires
Daily	55	56.1	21.9
Once a week	12	12.2	4.8
Twice a week	21	21.4	8.3
Three times a week	7	7.2	2.7
Two and a Half times a week	2	2.1	.8
Once every two weeks	1	1	.4
Total	98	100.0	38.9

In over half of the ninety-eight schools which offered non-performance courses, the classes met daily. Sixty-seven percent of the classes met from fifty-five to sixty minutes per period.

TABLE IV  
LENGTH OF CLASS PERIODS FOR NON-PERFORMANCE  
MUSIC COURSES (1967-68)

Periods in Minutes	Number of Schools	Percent of Affirmative Replies	Percent of Total Questionnaires
20	0	0	0
30	5	5.1	2
40	4	4.1	1.6
45	14	14.3	5.6
50	1	1	.4
53	2	2.1	.8
55	24	24.5	9.6
60	42	42.7	16.7
90	2	2.1	.8
150	1	1	.4
No time given	3	3.1	1.2
Totals	98	100.0	39.1

Classes in eighty-seven percent of the schools met during school hours as Table V reveals.

TABLE V  
MEETING TIMES FOR NON-PERFORMANCE ORIENTED  
MUSIC CLASSES (1967-68)

Times	Number of Schools	Percent of Affirmative Replies	Percent of Total Questionnaires
During School	86	87.8	34.2
After School	5	5.1	2
Before School	1	1	.4
During Summer	1	1	.4
No Answer	5	5.1	2
Totals	98	100.0	39.0

Only seven percent of the schools reported classes meeting before or after school.

Credit for courses. Eighty-eight percent of the schools which offered non-performance courses offered credit for the courses as Table VI shows.

TABLE VI  
AMOUNTS OF CREDIT OFFERED FOR NON-PERFORMANCE  
ORIENTED MUSIC COURSES IN IOWA HIGH SCHOOLS  
IN 1967-68

Number of Credits Offered	Number of Schools	Percent of Affirmative Replies	Percent of Total Questionnaires
1 a Semester	49	50	19.5
1 a Year	26	26.5	10.3
$\frac{1}{2}$ a Year	10	10.2	3.9
$\frac{1}{4}$ a Year	1	1	.4
3 Units a Year	1	1	.4
No Credit	9	9.2	3.5
Did not Designate	2	2.1	.8
Totals	98	100.0	38.8

Nine percent of the schools which offered the courses did not offer credit. Fifty percent of the schools allowed one credit a semester and twenty-six percent one credit a year.

Required, selective or elective courses. Table VII reveals the number of schools (1) which required a non-performance oriented music course sometime during high school, (2) which offered these courses as electives, and (3) in which the teacher selected students for the courses.



TABLE VII

NUMBER AND PERCENTAGE OF SCHOOLS IN WHICH NON-PERFORMANCE  
ORIENTED MUSIC COURSES WERE REQUIRED, ELECTIVE,  
OR INSTRUCTORS SELECTED STUDENTS (1967-68)

METHOD	REPLIES			
	Yes	No	Percent of Schools Offering Courses	Percent of Total Replies
Required	14	78	14.3 79.7	5.6 31
Elective	78	14	79.7 14.3	31 5.6
Instructor- selected	17	59	17.3 60.2	6.7 23.5

The courses were elective and not required in seventy-nine percent of the schools and the instructors did not select the students in sixty percent of the schools.

Table VIII shows the grades in which the courses were offered.

TABLE VIII

GRADES IN WHICH NON-PERFORMANCE ORIENTED MUSIC COURSES  
WERE OFFERED IN IOWA HIGH SCHOOLS IN 1967-68

Grade	Number of Schools	Percent of Schools Offer- ing Courses	Percent of Total Questionnaires
Nine	12	12.2	4.8
Ten	18	18.4	7.2
Eleven	43	43.8	17.1
Twelve	50	51	19.9
Optional	27	27	10.7

The percentages were higher in grades eleven and twelve because several schools offered the courses in both of these grades. Some schools made the courses available in all four grades and twenty-seven percent of the schools made the courses available in any grade.

Methods of presentation. In Table IX the methods by which theory was taught are presented.

TABLE IX  
METHODS BY WHICH THEORY WAS TAUGHT IN IOWA HIGH  
SCHOOLS DURING SCHOOL YEAR 1967-1968

Methods	Number of Schools	Percent of Schools Offer- ing Courses	Percent of Total Questionnaires
Basic Notation	47	47.9	18.7
Keys and Scales	46	46.9	18.3
Chord Construction	44	44.9	17.5
Meanings of Dynamic Marks	41	41.8	16.3
Instrumentation	32	32.6	12.5
Composition	7	7.2	2.7
Ear-training	5	5.1	2
Harmonization	4	4.1	1.6
Dictation	3	3.1	1.2
Basic Fundamentals	3	3.1	1.2
Other*	8	8.2	3.2

\*One listed "Composers"  
One listed "Sight-singing"  
One listed "Rhythms"  
One listed "History"  
One listed "Transposition"  
One listed "Analysis"  
One listed "Orchestration"  
One listed "Musical Form"

Only thirty-eight schools listed theory as a course.

The number of schools listed under methods of teaching theory were higher than thirty-eight because many schools listed it in their general music course methods. The percentages were determined by the entire number of schools who offered non-performance oriented music courses.

Twelve percent of the schools which offered composition as a course stressed simple tunes as the method used and eleven percent did two-part work as shown by Table X.

TABLE X  
METHODS USED TO TEACH COMPOSITION IN IOWA HIGH  
SCHOOLS DURING SCHOOL YEAR 1967-68

Methods	Number of Schools	Percent of Schools Offering Courses	Percent of Total Questionnaires
Simple Tunes	12	12.2	4.8
Two-part	11	11.2	4.3
Three-part	5	5.1	2
Four-part	7	7.2	2.7
Project (Not required)	3	3.1	1.2
Orchestration	2	2.1	.8
Class Decide what to study	2	2.1	.8
Other*	4	4.1	1.6

\*One listed "Full band arrangements"  
One listed "Use instrumental group"  
One listed "Recordings"  
One listed "Use some popular and some classical music"

The number of schools listed under methods of teaching composition were also larger than the number which offered composition as a course because composition was

listed in general music courses.

It can be seen that many methods were used to present music literature as shown in Table XI. Many of the twenty-one schools which offered a music literature course used more than one method to present it.

TABLE XI  
METHODS USED TO TEACH MUSIC LITERATURE IN IOWA  
HIGH SCHOOLS IN SCHOOL YEAR 1967-68

Method	Number of Schools	Percent of Schools Offering Courses	Percent of Total Replies
Periods in music	28	28.5	11.1
Recordings	23	23.4	9.2
Structural styles	21	21.4	8.3
Historical development	17	17.3	6.7
Composers	13	13.2	5.2
Choral group	2	2	.8
Live performances	2	2	.8
Tapes and transpar- ancies	2	2	.8
Other*	7	7.2	2.7

\*One listed "Related graphic arts through art course"  
One listed "Class participation"  
One listed "Elements of music"  
One listed "Trips"  
One listed "Follow scores"  
One listed "Elementary harmony"  
One listed "Units"

All of the schools which taught music literature used periods in music, recordings, and structural styles as methods of teaching it.

Table XII gives the methods shown on the question-

naire replies for teaching history of music.

TABLE XII

METHODS USED TO TEACH MUSIC HISTORY COURSES IN  
IOWA HIGH SCHOOLS DURING SCHOOL YEAR 1967-68

Methods	Number of Schools	Percent of Schools Offering Courses	Percent of Schools Teaching Music History
Periods	14	14.3	82.3
Composers styles	7	7.2	41.2
Chronologically	5	5.1	29
Units	1	1	5.8
Mixture	1	1	5.8

Periods in history was used as a method in eighty-two percent of the history of music courses which were

TABLE XIII

METHODS USED TO TEACH LISTENING COURSES IN IOWA  
HIGH SCHOOLS IN SCHOOL YEAR 1967-68

Method	Number of Schools	Percent of Schools Offering Courses	Percent of Schools Offering Listening
Periods in history	14	14.3	70
Comparison of styles	13	13.2	65
Composers	7	7.2	35
Similarities of Compositions	6	6.1	30
Structure of com- position	5	5.1	25
Other*	4	4.1	20

\*One listed "Mixture"

One listed "Available recordings"

One listed "Study of instruments, symphony, dance forms,  
suites and overtures"

One listed "Some Popular"

taught. Fourteen percent used composers styles.

As can be seen by Table XIII, listening courses were presented by several methods in many of the schools. Seventy percent of the schools which offered a listening course used periods in history as one method accompanied by comparison of styles and a study of composers.

The allied arts and humanities courses results were combined in the tabulations. Tables XIV and XV show the organization and methods employed to teach allied arts and humanities courses.

TABLE XIV

TEACHER COMBINATIONS FOR TEACHING ALLIED  
ARTS AND HUMANITIES COURSES (1967-68)

Teacher Combinations	Number of Schools
Either vocal or instrumental	6
Art, literature, vocal music	3
Literature, history, instrumental	2
History, vocal, instrumental, art, philosophy, and literature	1
Literature, history, instrumental, and vocal	1
Art, literature, music and speech	1
Vocal and instrumental	1
History and instrumental	1
Art, music and drama	1
Special teacher	1

Of the eighteen schools teaching a humanities or allied arts course, eleven indicated that teachers worked together to teach the courses. The most common combina-

tions were art, literature, and music teachers. One school used a special teacher, and six schools indicated that the courses were taught by either the vocal or instrumental music teacher.

TABLE XV  
METHODS USED TO TEACH ALLIED ARTS AND HUMANITIES  
COURSES IN IOWA SCHOOLS DURING  
SCHOOL YEAR 1967-68

Method	Number of Schools	Percent of Schools Offer- ing Allied Arts or Humanities	Percent of Total Responses
Historically	10	55.5	3.9
Art Media	8	44.4	3.2
Units	7	38.8	2.7
Introduction to all arts	4	22.2	1.6
Periods	3	16.6	1.2
Chronologically	3	16.6	1.2
Evaluation of works of all arts	2	11.1	.8
Subject Matter	2	11.1	.8
Composers style	2	11.1	.8
Recordings	2	11.1	.8
Other*	4	22.2	1.6

\*One listed "Structure"  
One listed "Appreciation"  
One listed "Some concert music"  
One listed "Listening"

Fifty-five percent of the schools which offered these courses taught them historically, forty-four percent used art media, and thirty-eight percent used units.

Only two schools listed a "Course for Consumers" as such.

Only nine schools were teaching a survey course. All of them used more than one method to present the course as shown by Table XVI.

TABLE XVI  
METHODS USED TO TEACH SURVEY COURSES IN IOWA HIGH  
SCHOOLS IN SCHOOL YEAR 1967-68

Methods	Number of Schools	Percent of Schools Offering Non-performance Courses	Percent of Total Replies
Units	7	7.2	2.7
Periods	7	7.2	2.7
Styles	5	5.1	2
Points of Interest	5	5.1	2
Comparisons	5	5.1	2
Similarities of Composers Works	3	3.1	1.2
Chronologically	4	4.1	1.6
Art Media	2	2.1	.8
Other*	3	3.1	1.2

\*One listed "Listening"  
One listed "Theory"  
One listed "Three-week survey"

Teaching by units and periods were found to be the methods most often used.

Table XVII shows that teachers of general music courses used listening as a method of teaching in thirty-nine percent of the schools which offered non-performance oriented music courses. Music history and theory were used in thirty-four percent of the schools and a study of composers in thirty-three percent of the schools. Thirty-one



TABLE XVII

METHODS BY WHICH GENERAL MUSIC COURSES WERE TAUGHT  
IN IOWA HIGH SCHOOLS IN SCHOOL YEAR 1967-68

Method	Number of Schools	Percent of Schools Offer- ing Courses	Percent of Total Replies
Listening	39	39.5	15.5
Music History	34	34.6	13.5
Theory	34	34.6	13.5
Study of Composers	33	33.6	13.1
Notation	31	31.6	12.3
Singing	29	29.6	11.5
Composition	15	15.3	5.9
Recordings	4	4.1	1.6
Periods	3	3.1	1.2
Analysis	3	3.1	1.2
Historical Development	2	2.1	.8
Conducting	2	2.1	.8
Other*	6	6.1	2.4

\*One listed "Instrumentation"  
One listed "Arranging and Acoustics"  
One listed "Live Performance"  
One listed "Rhythms and Intervals"  
One listed "Styles"  
One listed "Keyboard"

percent used notation and twenty-nine percent used singing.

Percentage of students being reached by non-performance oriented music courses. In view of the tremendous stress being laid upon the importance of music as the art probably most ready to fill the increased leisure time of the American public,<sup>1</sup> our Iowa high schools are reaching a very small percentage of the high school students who will

<sup>1</sup>Kendall and Taylor, op. cit., 9.

be the future "increased leisure-time public." Table XVIII shows the percentage of students who are being reached by non-performance music courses in Class A and B high schools in Iowa.

TABLE XVIII

PERCENTAGE OF STUDENTS BEING REACHED BY NON-PERFORMANCE ORIENTED MUSIC COURSES IN CLASS A AND B IOWA HIGH SCHOOLS DURING SCHOOL YEAR 1967-68

Percent	Number of Schools	Total number of Students in Affirmative Questionnaires	Percentage of Students Reached By Courses
50	2	1,769	885
26	1	820	213
25	14	8,456	2,115
15	1	250	37
10	7	3,738	374
8	1	844	67
6	2	1,030	62
5	18	10,098	506
3-4	1	550	19
3	4	2,812	85
2.8	1	283	8
2.5	1	383	9
2	10	5,250	105
1-5	1	307	10
1	26	18,443	184
Less than 1	4	4,125	22
$\frac{1}{2}$	3	2,814	15
0	1	235	0
Totals	98	62,207	4,716

Schools included in the survey had a total enrollment of one hundred thirty-four thousand seven hundred sixty-six students. Sixty-two thousand two hundred seven of these students attended schools which offered some type

of non-performance oriented music courses. Four thousand seven hundred sixteen students were reached by these courses. This constituted seven percent of the students in the schools which offered the above-named courses. Three and one-half percent of the total number of students in two hundred fifty-one Class A and B schools in Iowa were reached.

Number of Students		Number Reached	Percent Reached	Percent Not Reached
In Survey	134,766	4,716	3.5	96.5
In Schools Offering Non-performance Courses	62,207	4,716	7.6	92.4

Over ninety-two percent of the students enrolled in schools which offered non-performance courses and ninety-six percent of the Class A and B Iowa high school students were not reached by non-performance music courses.

## CHAPTER IV

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### I. SUMMARY

It was the purpose of this study to survey Iowa high schools to determine (1) the number of non-performance oriented music courses offered at high school level and (2) the type of courses offered, course requirements, hours credit, methods of course presentation, and percentage of students being reached by the courses.

Before beginning this study a review of literature was made to discover the feelings and opinions of authorities in the music education field regarding non-performance oriented music courses and to investigate the methods by which such courses might be taught. This revealed the need for information concerning the kinds of non-performance oriented music classes being taught in Iowa and the methods by which they were being taught.

A questionnaire was developed and validated. It was then mailed to two hundred sixty-three Class A and B high school music teachers in Iowa.

In the third and final phase of this study, the investigator compiled the data obtained from the questionnaire and was able to draw conclusions and make recommendations for music educators in Iowa high schools concerning non-

performance oriented music courses.

Of the two hundred and fifty-one completed questionnaires, ninety-eight schools, thirty-nine percent of those answering the questionnaire, were teaching some type of non-performance oriented music courses. One hundred fourteen schools were not. This constituted forty-six percent of the returned questionnaires. Thirty-nine schools were planning to start such a course or were interested in starting one. This included fifteen percent of the schools replying.

Because many of the schools were offering courses which included more than one of the titles which were suggested in the questionnaire, the total number of courses exceeded the total number of schools which replied in the affirmative.

Basic theory was being taught in thirty-eight schools, thirty-eight percent of the ninety-eight schools offering non-performance oriented music courses. A general music course was listed in thirty-one schools, thirty-one percent of the schools offering non-performance oriented music courses. If teachers were combining to teach humanities or allied arts courses, the most usual combinations were art, literature, and music teachers. Only eighteen schools were offering humanities or allied arts courses.

Music literature, music history, and listening were often combined. The total number of schools offering these

three courses was fifty-eight, twenty-one, seventeen, and twenty respectively. This constituted fifty-nine percent of the schools which answered in the affirmative.

Composition as a separate course was offered in nine schools. It was combined with theory seven times.

A survey course was listed in nine schools. Music appreciation was added to the suggested list and offered in ten schools, six schools combining it with other courses such as theory, composition, music literature, music history and listening.

Classes met during school hours daily in fifty-six percent of the schools and twice a week in twenty-one percent. Classes were allowed one hour in forty-two percent of the schools which answered in the affirmative, fifty-five minutes in twenty-four percent, and forty-five minutes in fourteen percent of the schools. The remaining schools allowed from thirty minutes to one hundred fifty minutes.

Eighty-eight percent of the schools which offered non-performance courses gave credit. Fifty percent of those giving credit gave one credit a semester, and twenty-six percent gave one credit a year. Ten percent offered one-half credit a year.

Non-performance oriented music courses were offered as electives in seventy-eight percent of the schools, in grades eleven and twelve.

All of the schools which offered music literature, history of music, survey, and listening courses used "periods in music history" as a method of organization. Comparison of composer's styles was used in over seventy percent of the schools which offered the four above-named courses. All of the nine schools which offered a survey course and seven of the seventeen schools which offered history of music courses taught it chronologically as well as by periods and comparison of composer's styles.

Only two schools offered a "music for consumers" course.

A total of one hundred thirty-four thousand seven hundred sixty-six high school students were included in this survey. Of that number three and one-half percent were being reached last year by non-performance oriented music courses in Class A and B high schools in Iowa. However, almost six percent were being reached if a four-year period was considered. Several schools accomplished this by requiring all freshmen to take the course.

It was of interest to the writer to note that within the thirty-nine schools which were planning to start a non-performance course, results were similar to the results of the schools already offering such courses with one exception. The larger number stated a preference for humanities or allied arts and the second preference was theory. As the

questionnaire indicated, for schools already offering non-performance oriented courses, the proposed classes will meet daily, during school hours for one hour. One credit will be given each semester, the courses will be elective in grades eleven and twelve, and students will not be selected by instructors. Methods to be used to present the proposed courses corresponded very closely to the methods which were used by the schools already offering such courses.

### III. CONCLUSIONS AND RECOMMENDATIONS

Music must be made relevant to contemporary needs.<sup>1</sup> The professional literature emphasized strongly the need for providing aesthetic experiences for today's students and helping them to know how to find these experiences when they are no longer in school. Karel pointed out:

It has been charged that we are not giving our students a lasting love of good music and art. When we have educated students who will go home from school at the day's end through an ugly city, to a tastelessly furnished house, and read a comic book while listening to rock-and-roll--and never be bothered by any of it--how can we answer? We must admit failure somewhere in our educational process.<sup>2</sup>

On the basis of the literature presented, the following recommendations seemed warranted:

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<sup>1</sup>Koss, op. cit., 38.

<sup>2</sup>Karel, "The Place of the Arts in the Secondary School," op. cit., 6.



1. Schools should examine possible ways of revising their curricula to provide opportunities for all students to take courses which will enrich their lives socially, aesthetically, and spiritually.
2. Educators should combine their efforts and organize their educational programs in order to improve student's tastes and desires. Karel states, "Rather than continue our separate ways, educators in all the arts must combine efforts to raise student's tastes by giving them all of the aspects of all of the arts."<sup>1</sup>

As pointed out by Lloyd, we need new curricula and new materials. We need to retool our teachers, and revise our teacher-training programs. There must be less separation between creator and teacher and scholar and teacher. The courses should give the student a true knowledge of what the music is about from the composer's standpoint.<sup>2</sup>

3. Colleges should study the demands being made of elementary and secondary school music teachers--how important it is for them to be able to organize combined art programs which will meet young people's needs. As suggested by Karel, colleges need

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<sup>1</sup>Ibid.

<sup>2</sup>Lloyd, op. cit., 133-4.

to train graduates to assume leadership of art programs, seeing broadly what young people need, thinking beyond their own special fields.<sup>1</sup>

Gilmore feels that possibly because those shaping curricula at the college level are unaware of the influence which works of art have exerted in shaping consciousness of our age and ages past, the general education programs have not given recognition to arts in any way comparable to their value as instructional forces.<sup>2</sup>

Reimer feels that teacher-training in colleges needs to stress more background in stylistic analysis, music history, humanistic studies in general, and particular methods for developing aesthetic sensitivity.<sup>3</sup>

4. Schools should place as much importance on non-performance oriented music courses as they do on subjects such as mathematics, history, and science.<sup>4</sup> Credit should be given on the same basis as for academic courses providing the same amount

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<sup>1</sup>Karel, "Teacher Education in the Allied Arts," op. cit., 39.

<sup>2</sup>Lee Gilmore, "The Arts in the College Program in General Education: An Issue," Music Educators Journal, LIII (February, 1967), 122.

<sup>3</sup>Reimer, op. cit., 26.

<sup>4</sup>"Music in the School Curriculum," op. cit., 38.

of time is spent in class and in preparation.<sup>1</sup>

Based on the results of the questionnaire, the following recommendations seemed warranted:

1. Controlled studies need to be conducted related to music scheduling which will result in more effective learning. Some possibilities that might be investigated are modular scheduling, devoting one day a week to arts and electives, or alternating courses such as appreciation and literature every other year with theory.
2. Administrators should lend a sympathetic ear to the requests and attempts being made by Iowa high school music teachers to improve music learning for secondary school students.
3. Schools should require a non-performance oriented music course for at least one year in high school. Fourteen of the schools included in the survey did require at least two semesters for such a course.
4. Advanced non-performance oriented music courses such as composition, humanities, and music appreciation should be offered as electives for juniors and seniors. The selection by the student should be determined by his post-high school plans. The

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<sup>1</sup>Leeder and Haynie, op. cit., p. 26.

courses should be alternated yearly so that the students could take two courses if they so desired.

Iowa high school music educators are making valiant efforts to bring their students into contact with the fine things which music can offer. Many of them are teaching theory and music appreciation during their chorus time, because tight schedules will not permit separate courses. Some of them are teaching composition and theory to individual students during their free time and before and after school. One of these students received extra money on a scholarship because of her fine composition work.

Several Iowa music educators expressed a great desire to teach non-performance courses, but because of scheduling problems and lack of administrative cooperation, they have so far been able to do nothing except plan and hope. One such plan was to add a four-semester symposium in fine arts to the curriculum. One semester would be devoted to masterpieces in art, one semester to world literature, one to music literature and history, and one to great drama. Each course would be taught by a specialist, and all of the semesters would be correlated and compared.

One teacher has attempted a true humanities course in which he correlated all of the arts into a broad survey course.

Two of the texts which were being used were "The

Enjoyment of Music" by Joseph Machlis, which includes music history, theory, and listening, and "People and Music."

At least seven Iowa high schools are using a course of study guide "The Development of Content and Materials for Music Literature Course in Senior High School," Cooperative Research Project No. H. 254, by Neal E. Glenn and Robert Glidden. This guide is being developed by the University of Iowa. It includes music appreciation and humanities.

A comparison of the results of the questionnaire with suggestions proposed by authorities in music education seems to indicate that Iowa schools are progressing and are expanding music curricula. Possibly the above mentioned guide by the University of Iowa is the type of organized effort that will be necessary to put non-performance music courses into high school curricula. Something also need to be done to raise the percentage of students who are being reached by these courses. No matter how fine the courses are, if over ninety-six percent of the Iowa high school youth (as compared to the nation's eighty percent) are not receiving benefit from them, the musical perception and appreciation of music for Iowa residents will not improve.

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## APPENDIX A

Macedonia, Iowa  
September 1, 1967

Superintendent of Schools,  
Iowa

Dear Sir:

Under the guidance of Mrs. Marion M. Knudsen, Associate Professor of Music Education and Dr. Edward K. West, Assistant Dean of the Graduate Division, I am writing a field report concerning the non-performance music courses which are being offered in Iowa high schools. To do this, a survey is being made of all Class A and B high schools in Iowa. I would be grateful for the participation of your high school in this study.

Your participation would necessitate giving the enclosed letter and questionnaire to a music teacher in your high school and asking the teacher to complete the questionnaire and return it directly to me in the stamped, self-addressed envelope.

Your cooperation is greatly appreciated. Thank you very much.

Respectfully yours,

Mrs. Alyce D. Hobson  
Graduate Student in  
Music Education  
Drake University  
Des Moines, Iowa

Enclosures

APPENDIX B

## QUESTIONNAIRE FOR GRADUATE PROJECT

To: Selected Iowa High School Music Teachers.

According to the publications of the Music Educators' National Conference there has been a definite increase in various types of non-performance oriented music courses in the high schools of the United States. Many Iowa music educators have indicated a desire to know what is being done in our State.

This questionnaire was prepared to gather information from those of you who are teaching these courses and those who are planning to add them to your curriculum.

The purpose of the questionnaire is to determine what courses are being offered or planned and the methods by which they are being taught.

Will you please complete this questionnaire by September 30, 1967, and return it in the pre-addressed, stamped envelope which was supplied to you? All answers will be held in the strictest confidence.

Your cooperation is deeply appreciated. Thank you very much.

Yours truly,

Mrs. Alyce D. Hobson  
Graduate Student in  
Music Education  
Drake University  
Des Moines, Iowa

APPENDIX C

## FOLLOW-UP LETTER

Macedonia, Iowa  
October 1, 1967

Superintendent of Schools,

Dear Sir:

In connection with the preparation of a graduate field report at Drake University, Des Moines, Iowa, you recently received a questionnaire on non-performance oriented music courses. I realize that it arrived at an inconvenient time and possibly has become misplaced in the busy rush of getting a school year started. The participation of your school in this study will still be gratefully appreciated and in case the questionnaire has been misplaced, I am enclosing another copy.

Will you please ask a music teacher in your high school to complete this questionnaire and return it directly to me?

Thank you very much for your cooperation.

Sincerely yours,

Alyce D. Hobson  
Graduate Student in  
Music Education  
Drake University,  
Des Moines, Iowa

Enclosure



APPENDIX D

## NON-PERFORMANCE MUSIC COURSE QUESTIONNAIRE

Name of School \_\_\_\_\_ High School Enrollment \_\_\_\_\_

Address \_\_\_\_\_

Person Answering \_\_\_\_\_ Position \_\_\_\_\_

(Please check ( ) the blanks which best answer the question)

1. Does your music department offer, or plan to offer next year, any non-performance oriented music courses? Yes \_\_\_\_\_  
 No \_\_\_\_\_

a. If so, will you please indicate the title(s)?

- |                           |                              |
|---------------------------|------------------------------|
| ____ (1) Basic Theory     | ____ (7) Allied Arts         |
| ____ (2) Composition      | ____ (8) Music for Consumers |
| ____ (3) Music Literature | ____ (9) Survey Course       |
| ____ (4) Music History    | ____ (10) General Music      |
| ____ (5) Listening        | ____ (11) Other _____        |
| ____ (6) Humanities       |                              |

2. If such a course is offered (or planned) how often does the class meet?

- \_\_\_\_ (1) Daily  
 \_\_\_\_ (2) Once a week  
 \_\_\_\_ (3) Twice a week  
 \_\_\_\_ (4) Three times a week

a. Does the class meet during school hours? Yes \_\_\_\_\_ No \_\_\_\_\_

(1) If the answer is no, when does it meet? \_\_\_\_\_

b. How much time is allowed for the class?

- \_\_\_\_ (1) 20 minutes  
 \_\_\_\_ (2) 30 minutes  
 \_\_\_\_ (3) 45 minutes  
 \_\_\_\_ (4) 1 hour  
 \_\_\_\_ (5) Other \_\_\_\_\_

3. Does your school offer credit for these courses? Yes \_\_\_\_\_  
 No \_\_\_\_\_

a. How much credit?

- \_\_\_\_ (1) 1 credit a semester  
 \_\_\_\_ (2) 1 credit a year  
 \_\_\_\_ (3) Other \_\_\_\_\_

4. Are all students required to take one of these courses?  
Yes \_\_\_ No \_\_\_.

a. If so, are they required to take it:

- \_\_\_ (1) 1 semester
- \_\_\_ (2) 2 semesters
- \_\_\_ (3) Other \_\_\_\_\_

5. Are these courses offered as electives? Yes \_\_\_ No \_\_\_.

a. If so, in which grade(s) are they offered?

- \_\_\_ (1) 9
- \_\_\_ (2) 10
- \_\_\_ (3) 11
- \_\_\_ (4) 12
- \_\_\_ (5) Optional

6. Do your instructors select the students who are allowed to take these courses? Yes \_\_\_ No \_\_\_.

7. If the course is in theory, do you teach:

- \_\_\_ (a) Basic notation
- \_\_\_ (b) Chord construction
- \_\_\_ (c) Keys and scales
- \_\_\_ (d) Meanings of dynamic markings and words
- \_\_\_ (e) Instrumentation
- \_\_\_ (f) Other \_\_\_\_\_

8. If the course is in composition, how much do you expect your students to compose?

- \_\_\_ (a) Simple tunes
- \_\_\_ (b) Two-part compositions
- \_\_\_ (c) Three-part compositions
- \_\_\_ (d) Four-part compositions
- \_\_\_ (e) Orchestrations
- \_\_\_ (f) Other \_\_\_\_\_

9. If the course is music literature, do you present it by:

- \_\_\_ (a) Composers
- \_\_\_ (b) Periods in music
- \_\_\_ (c) Structural styles
- \_\_\_ (d) Historical development
- \_\_\_ (e) One of the following media

- \_\_\_(1) Choral group
- \_\_\_(2) Instrumental group
- \_\_\_(3) Recordings
- \_\_\_(4) Other \_\_\_\_\_

10. If the course is History of Music, do you teach it:

- \_\_\_(a) Chronologically
- \_\_\_(b) By periods
- \_\_\_(c) By composers' styles
- \_\_\_(d) Other \_\_\_\_\_?

11. If you have a listening course, do you arrange it according to:

- \_\_\_(a) Composers
- \_\_\_(b) Periods in history
- \_\_\_(c) Similarities of compositions
- \_\_\_(d) Comparisons of styles
- \_\_\_(e) Structure of compositions
- \_\_\_(f) Other \_\_\_\_\_?

12. If this is an Allied Arts or a Humanities course, does your faculty combine efforts to teach it? Yes \_\_\_ No \_\_\_.

a. If so, which teachers are working together on the course?

- \_\_\_(1) Art
- \_\_\_(2) Literature
- \_\_\_(3) History
- \_\_\_(4) Music
  - \_\_\_(a) Vocal
  - \_\_\_(b) Instrumental
- \_\_\_(5) Other \_\_\_\_\_

b. If the answer is no, who does teach it? \_\_\_\_\_

c. Is the course taught:

- \_\_\_(1) By units
- \_\_\_(2) As an introductory course to all arts
- \_\_\_(3) Historically
- \_\_\_(4) As an evaluation course of works of all arts
- \_\_\_(5) By subject matter
- \_\_\_(6) By art media, forms, structures and elements involved?

13. If this is a "Course for Consumers," do you:

- ☐ (a) Have the class decide what they would like to study?
- ☐ (b) Use strictly present-day popular music?
- ☐ (c) Teach some concert music?
- ☐ (d) Teach only concert music?
- ☐ (e) Sing and listen?
- ☐ (f) Sing only?
- ☐ (g) Listen only?
- ☐ (h) Other \_\_\_\_\_

14. If you present a survey course, how do you teach it?

- ☐ (a) Chronologically
- ☐ (b) By units
  - ☐ (1) Periods
  - ☐ (2) Styles
  - ☐ (3) Points of interest
  - ☐ (4) Comparisons
  - ☐ (5) Similarities of composer's works
  - ☐ (6) Other \_\_\_\_\_

15. If this is a general music course, please indicate which of the following are included:

- ☐ (a) Listening
- ☐ (b) Singing
- ☐ (c) Music history
- ☐ (d) Theory
- ☐ (e) Composition
- ☐ (f) Notation
- ☐ (g) Study of composers
- ☐ (h) Other \_\_\_\_\_

16. If non-performance oriented courses are offered in your school, approximately what percentage of the high school student body is being reached by these courses?

- ☐ (1) 1%
- ☐ (2) 5%
- ☐ (3) 10%
- ☐ (4) 25%
- ☐ (5) 50%
- ☐ (6) 75%
- ☐ (7) Other \_\_\_\_\_